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REPORTS.

HERMES, XXXVII.

Fascicle 3.

Lesefrüchte (U. v. Wilamowitz-Möllendorff). See Hermes, XXXVII, p. 302.

Διάκτορος Ἀργεϊφόντης (Carl V. Oestergaard). Connected with the Sanskrit stem *kṣar* διάκτορος means "destroyer." In Homer, with the exception of one late passage (μ 390), it is joined regularly with Ἀργεϊφόντης, a god of light. We have thus, parallel with Apollo, a divinity of past ages that destroyed with the sun's rays. However in Homer throughout he is identified with the Argos slaying Hermes. This confusion no doubt prevented the natural absorption of this divinity by Apollo. It would be interesting to find in Ἀργεϊφόντης a connecting link between Hermes and Apollo.

Zur Eisangelie in Athen (Th. Thalheim). Two new classes of cases subject to *εἰσαγγελία* were malfeasance in office and crimes pertaining to things that were under the especial care of the βουλή, such as the νεώρια and the Πελαργικόν. These cases were less important and required less expedition than cases of treason. As regards chronology, *εἰσαγγελίαι* were lodged against criminal officials and subverters of the state with the Areopagus before its powers were transferred to the βουλή and ἐκκλησία. Down to the revolution of 411 B. C., when *εἰσαγγελία* was suspended, the various crimes subject to it were not yet defined. About 410 B. C., the νόμος *εἰσαγγελτικός* was passed, which Hypereides cites in pro Eux., and which clearly reflects the historic events of 411 B. C. Subsequently three more classes of cases were made subject to *εἰσαγγελία*, viz.: false promises to the people, acts prejudicial to the naval alliance and παραπροσβεία. Death and confiscation of property were not made the fixed penalties until the middle of the IV cent. This increased severity brought with it abuse of *εἰσαγγελία* and its remedy; 330 B. C. and later plaintiffs were liable to pay 1000 dr. if they failed to secure one fifth of the votes.

Die griechischen Personennamen bei Plautus II (Karl Schmidt). Whereas in the previous article (Hermes XXXVII 173 ff.) those Greek proper names were discussed which occur on Greek soil or differ from them only in their endings, in this the author examines those that do not occur elsewhere.

Οὐλοχύται (Ludwig Ziehen). Fritze tried to show (vid. Hermes, XXXII p. 235 ff.) that the ritual of the οὐλοχύται was a survival of a primitive form of sacrifice. Prott in Bursians Jahresb. Vol.

102, p. 82, rejects this view and regards the cathartic meaning as probable. Stengel in the new edition of his *Cultusalterthümer* (p. 99 and 146 A. 7) grants the cathartic significance in the case where the sacrificial animals are sprinkled; but still believes that the *οἰλαί* were cast into the altarfire as an offering to the gods. Ziehen after rejecting Theophrastus' testimony, which favors Fritze's view, examines the illustrative passages in Homer, Aristophanes etc. and concludes that sprinkling the *οἰλαί*, touching and taking them up, and also casting them into the altarfire were all cathartic in symbolism. The analogy with the Roman *mola salsa* holds as the *οἰλαί* were mixed with salt (vid. *Hermes*, XXIX, p. 627 ff.).

Die Ueberlieferung des Diogenes Laertios (A. Gercke). The problem of the text criticism of Diog. L. consists in replacing the smooth readings of the Vulgata, due to conjectures of Byzantine and Humanist scholars, by the more difficult and at times corrupt text of the more authoritative older MSS. These are B (Naples, saec. XII), F (Florence, saec. XII) and P (Paris, saec. XIII/XIV), which are derived from an archetype X of uncertain date. Since all the rest [25 in Martini] depend on these three, they should be disregarded, as has been done by Diels in his *Heracleitus*. Martini, on the other hand, favors the Vulgata and believes in a tradition independent of B. F. P.

Zu den attischen Archonten des III. Jahrhunderts (Joh. Kirchner). By means of a fragment of Apollodorus, K. shows that the Chremonidean war lasted from the archonship of Peithidemus 267/6 B. C. to that of Antipater 265/4 B. C. and gives an intelligible outline of its course. The end of the war cannot have been synchronous with the death of the poet Philemon 263/2 B. C. as Droysen supposed. Beloch's arrangement of the list of archons for the first four decades is open to criticism, in that he seems to be guided too much by an assumed cycle of 19 years.

Sallustius = Salutius und das Signum (Th. Mommsen). M. recognizes his mistake (vid. *Hermes*, XXXVI, 216) in identifying the two praefecti praetorio of the IV cent., currently known by the name Sallustius. The fact is the prefect in the Orient was officially called Saturninius Secundus, though commonly known by his *signum* Salutius. This term, all but unknown to literature, occurs frequently in inscriptions and possibly as early as Antoninus Pius. Examples are: M. Aur. Sabinus, cui fuit et signum Vagulus; M. Magius Sotericus signo Hilari. Many names were probably *signa*, even where it is not stated. The *signum* was perhaps originally not applied to individuals. It occurs chiefly as a designation of groups possessing a common burial ground; but these groups are not to be considered collegia. The ending is regularly -ius; but the names were evidently chosen to differentiate them from the nomen as well as from the cognomen. Originally

distinct from these and not recognized officially, it came to be regarded as a cognomen. The commonest *signa*, owing perhaps to the aristocratic origin or to the frequent use in address, were much favored in later times, especially by Christians. This is probably the origin of such names as Eusebius, Gregorius, Innocentius, etc.

Die Berliner Fragmente der Sappho (F. Blass). With the aid of Schubart, who had already published these most important of the discoveries of Sappho fragments which began 1880, Blass is able to publish the text with a number of improved readings. He adds a critical discussion of the text meaning and meter.

Miscellen.—H. Diels argues in favor of Παρμενίδης alongside of Παρμενίδης, and explains Solon's designation of Mimnermus, λιγυστάδης, [accepted by Wilamowitz. Timotheos S. 46] to mean "the clear-voiced singer"—W. Dörpfeld. Zur Tholos von Epidaurus.—W. Sternkopf. Zu Cicero Phil. XIII 17, 36.—Paul Stengel. Vogelflug.—M. Ihm. Zu Suetons Vita Lucani.

Fascicle 4.

De Gitanis Epiri Oppido (Michael Krascheninnikov). Polybius (XXVII 16, 5) says that the Roman consul A. Hostilius Mancinus came to Phanotes; but upon the advice of Nestor proceeded εἰς Ἰτῖρα. This is the reading of codex Peirescianus, not γέιτρον as Valesius and Wollenberg read; hence the conjectures γέιτρον and γέιτρονος are wrong. It is the same town mentioned by Livy (XLII 38. 1), where *ad Gitana* should not be changed as modern editors have suggested. As Livy places it ten miles from the sea it would coincide with the modern Dhélvinon, situated, according to Kiepert, that distance from the ruins of the ancient Onchesmus. Leake, followed as usual by Bursian, conjectured D. to be the site of Helicranon, which however should be sought for with Kiepert south of Phoinice, only nearer. Kiepert hesitatingly placed Phanotes at Dhélvinon, but its site, though near by, is uncertain.

Aus der Dresdener Hyginhandschrift (M. Manitius). The most important part of codex Dresdensis 183 saec. IX/X is the astronomical work of Hyginus. Collated with Bunte's edition (Leipz. 1875), it shows the unreliability of the latter, especially as he followed the corrections. This codex D is not merely to be used along with R and M; for in a number of passages it alone has the correct readings. Manitius offers to place his collation at the disposal of a future editor.

Von delphischem Rechnungswesen (Br. Keil). An examination of the two Delphic inscriptions published by L. Bourget in BCH 1900 XXIV 463–83 throws light on the system of finance employed at Delphi by the Amphiktyonic league. It appears that the collections taken up to rebuild the temple, burned 548 B. C., made it imperative to adopt a system by which the various

forms of money could be more easily handled. Hence about 525 B. C. the Attic-Euboic talent and mina were adopted as the official standard and, based on the relative weight, the ratio of 10 : 7 officially recognized to regulate the exchange of Attic and Aeginetan drachmas. Although 3 : 4 soon became the commercial ratio, 7 : 10 remained official, and the difference was utilized to make their accounts give a more favorable showing and probably also to take unfair advantages. Later (336/5 B. C.) an Amphiktyonic drachma was issued, which was intended to restore the ratio of 7 : 10; but to insure circulation was rated 1/45 higher than the Attic, so that now 44 t Ἀμφικτυονικοῦ or καινοῦ = 45 t Ἀττικοῦ = 48 t 12^m 30^s Αἰγιναίου or παλαιοῦ. The influence of the Amphiktyonic system is shown by an Epidaurian inscription (BCH. 1896 XX p. 385), according to which an account in Athens of 6000 dr. is settled with 4200 Aeg. dr., that is to say at the ratio of 10 : 7.

Telephos der Pergamener Περὶ τῆς καθ' Ὅμηρον Ῥητορικῆς (Hermann Schrader). The treatise on Homer known as Περὶ τοῦ βίου καὶ τῆς ποιήσεως Ὁμήρου and attributed to Plutarch, contains a section (c. 161-174) on the art of rhetoric, which agrees with the τέχνη that bears the name of Dionysius of Halicarnassus, particularly the sections περὶ ἐσχηματισμένων, also with the ζητήματα of Porphyrius, with Homeric scholia independent of the latter, and finally with Hermogenes' περὶ μεθόδου δεινότητος. As the above works are independent of one another, their agreements point to a work on Homeric rhetoric as a common source. This was probably the above named work of Telephos, who was born at the end of the first century A. D., and is known as a prolific writer and as a teacher of the emperor Verus. The supposition that Telephos was a source for remarks on Homeric rhetoric found in scholia etc. is not new; but S. has given it strength and a wider reach, besides showing the character of this particular work.

Das Mitgliederverzeichniss einer attischen Phratie (Alfred Körte). The last number of the Ἐφημερίς ἀρχαιολογική 1901 publishes a list of 20 names from a stele found near Liopesi, 1899. The heading, in somewhat larger letters, reads Διὸς : φρατρίοι : Ἀθηνᾶς : Φρατ[ρίας οὗδε φράτερες then follow the names, each accompanied by the name of the father. On the side one name is repeated as follows: Σώσιππος : Σωσιπόλιδος : ἀνέγρα[ψεν]. The date of the inscription should be placed soon after 400 B. C. It is evidently a list of members of a Phratry. The style of the document and the fact that it contains several pairs of fathers and sons precludes the supposition that it is a list of new members. The remarkably small number illustrates the statement of Wilamowitz (Arist. u. Athen II 276) that there was a constantly growing number of citizens who belonged to no phratry.

Beiträge zur Textgeschichte des Sueton (M. Ihm). See Hermes XXXVI p. 344 ff.

Zur Sage von Daidalos und Ikaros (G. Knaack). A discussion of this subject with reference to Holland's attempt in *Programm der Leipziger Thomasschule* (Leip. 1902) to distinguish the various versions of the legend.

Die griechischen Personennamen bei Plautus III (Karl Schmidt). The foregoing articles (*Hermes* XXXVII 173 ff and 353 ff.) show that Plautus' names conform to rule. The so-called hybrid names have almost disappeared. Of the 269 Greek proper names examined, omitting four uncertain ones and those referring to historical or literary personages like Calchas and Demetrius, it appears that 14 names were taken from the originals, 80 occur in other comedies, 87 in inscriptions and elsewhere; the remaining 88 are *ἀπαξ λεγόμενα*. Of the latter, 40 seem foreign to the New Comedy. This remnant shows that Plautus' names were largely due to his south Italian environment. Such names as Alcesimarchus, Agorastocles and Pamphilippus illustrate the practice, beginning about 400 B. C. of adding endings like -archus, -cles and -ippus to names whose significance had faded. Then besides other names foreign to the New Comedy, such as Epignomus and Palinurus, there are the imaginary compounds made for comic effect like Miccotrogus, Cercobulus, not to speak of the Plautine double compounds like Theodoromedes Polyplusius (Captivi). Very few, if any, of these compounds could have been derived from the New Comedy, which took its names from real life or made them similar. The names in Alciphron that are like those in Plautus were not derived from the New Comedy; but from older sources, such as the *Batrachomyomachia*, or are imitations of these. Neither were Aristophanes' creations the model, as Leo thinks. They show the same tendency to create comical names as we find in Homer, Archilochus, the *Batrachomyomachia*, Theocritus, on vases and elsewhere, which tendency was particularly active in southern Italy, the home of the *φλύακες*. The Pompeian names Scordopordonicus, Simicrito and Dinibales illustrate the Graeco-Italic folk wit, which Plautus shared with his audience. The New Comedy and its close imitator Terence lacked this creative force.

Miscellen.—Otto Kern publishes, with plates, inscriptions of an altar and votive relief of Heracles from Magnesia in Thessaly, indicating his worship, etc., also of a votive relief of Zeus and of another dedicated to some hero fond of the chase.—C. F. Lehmann. Zu den theräischen Gewichten (cf. *Hermes* XXXVI p. 113 ff.).—F. Bechtel opposes Hoffmann's conjecture (*Philologus* N. F. XV 245 ff.) that the beginning ΕΣ of the Sotairos inscription forms the genitive ending of the last word ΦΕΡΕΚΡΑΤ.

HERMAN L. EBELING.

ENGLISCHE STUDIEN, herausgegeben von Johannes Hoops.
Volume XXVIII.

1. Stecher. Contributions to the Hermeneutic and the Textual Criticism of the Middle English Prose Romance of Merlin. Stecher deals with Part III of the romance, thus continuing the work of Kölbing and Richter (Eng. Stud. XX. 347 ff.). Wheatley's long-promised volume of critical apparatus has just been added to his edition in the E. E. T. S. publications.

Koeppel. Shelley's Queen Mab and Jones' Palace of Fortune. The metrical form of his poem Shelley owes chiefly to Southey; its philosophy in large part to Volney's Les Ruines (Eng. Stud. XXII. 9 ff.). The narrative element, with the characters Ianthe and Queen Mab, and certain details of diction, were apparently suggested to Shelley by Sir William Jones' Palace of Fortune, 1769. Jones' poem is based upon oriental tales, though it contains traces of relation to Pope's Temple of Fame.

Aronstein. Tennyson's Philosophy. An article intended chiefly for readers of Tennyson in Germany. The discussions of Tennyson's Art in Respect to Matter and Form, and Tennyson's Position with Reference to Society and the State, are, on the whole, the best parts of the article.

Hoops. *Wels* and *Walfisch*. The two words are probably related. Kluge (1881) derived them, through Germ. *hwal-*, from Indogermanic **ghal-*. Lédén (1892) connected them with Latin *squalus*, which pointed to an Indogerm. original **(s)galo-* or **(s)gəlo-*. Sohnsen (1896) connected the words with Greek *πῆλ-ωπος* through an Indogerm. root **gel-*: **gol-*. Hoops proposes to relate them to the Finnic group, which, in its several branches, retains words pointing to such relationship (cf. Finn. *kala*). If Indogerm. borrowed the word from the Finnic, it must have been done at a period long before the two branches could have met, supposing the former came from Asia. Hoops' theory, if correct, is a bit of evidence that the Indogerm. branch had its home in north Europe, where the word may have been borrowed. Or, according to Sweet's theory, that the Indogerm. and the Ugro-Altaic are of common origin, the word may have been derived by both from common stock.

The reviews include a long and detailed examination, by Wülfig, of Sedgfield's edition of Alfred's Boethius; unfavorable comment by Förster on Markisch's attempt to complete Zupitza's edition of the OE. Apollonius of Tyre; and notices of three recent publications on Burns.

Miscellanea. Kraeger publishes two notes on C. F. Meyer's use, in his lyrics, of Shakespearian verses.

2. Spies. The Material Available for the Study of Gower, with Suggestions for Further Research. Studies which serve

as a reliable means of orientation in any subject are rarer than they ought to be, perhaps because they demand a peculiar and somewhat rare sort of selective and expository skill. On this account the present article deserves especial attention from any who are likely to be engaged or interested in work of this kind. It is at once idealistic and sane. It contains, with other matter, a list of the chief allusions to Gower down to the eighteenth century; a list of biographies of Gower; a discussion of the dates of the *Confessio Amantis*, especially of the B version (Spies inclines to the date 1393); lists of Gower's works, of editions, and of exegetical and critical studies. The last part of the article is devoted to the *Confessio Amantis*. It includes a good review of existing editions, especially the recent one by Macaulay, which is neither definitive nor critical. To this is added a tentative classification of the forty MSS and three early editions of the poem, now attempted in a thorough manner for the first time. In conclusion, the author sketches on imposing lines the edition of the text which he intends to prepare.

Bang. *Studies in Dekker*. The writer deals with the question of the composite authorship of *Patient Grissell*. His conclusions are that Chettle wrote a first version in 1599-1600; with the help of Dekker, Jonson, and Haughton, he later revised and augmented the plan. Of the additions, Sir Owen and Gwentian are probably Dekker's, Emulo may be Jonson's, and the episode of Julia and her suitor, Haughton's. Incidentally the author touches upon a quarrel between Will Kemp and a 'Jansonus', who, he thinks, is Jonson. Kemp sneers at his opponent's complexion as being of 'so red a color, that all the soap in the town will not wash white'. Bang believes that Shakespeare's Sir Hugh Evans was suggested by Sir Owen. He adds a note on the date of the *Spanish Tragedy*.

Roloff. Iwan Iwanowitsch. A German rendering of Brown-ing's poem.

H. B. Baidon. Robert Louis Stevenson (concluded). One striking sentence is sufficient: 'Like Thackeray, when he [Stevenson] does, so to speak, condescend on pathos, it is with a master touch and takes us fairly by the throat'.

Stoffel. *Must* in Modern English. I, *Must* as an Imperfect. The transition of *must*, from preterite meaning in Middle English to present, is through ME. use of *must* as a subjunctive-conditional; as in *Piers Plowman* B XIII. 314: 'Thi best cote, Haukyn, hath many moles and spottes, it moste ben ywasshe'; that is, it ought to have been, if all were as it should be. The writer concludes that, 'in Modern English, in principal sentences containing an independent statement which is not a latent *oratio obliqua*, *must* may be used as a past tense: (a) as a past conditional subjunctive in an apodosis; (b) as a past indicative mainly in

cases where it has emphatic meaning, as "Something he must read, when he was not riding." II, *Must* as a Present Tense. In OE. *ic mote* means (1) 'I am allowed', (2) 'I am able', (3) 'I shall perhaps', (4) it expresses the subjunctive and optative, (5) 'it is my duty to', (6) 'I cannot but'. In ME. (1), (2), (3), (4), are more frequent than (5) or (6). In Mod. E. only (5), (6), and (1) in negative expressions, are found.

Miscellanea. Vordieck proposes, in Macbeth I. 7. 28, to read:

I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on *th'* author,

'the author' being Macbeth himself, and 'but only' equivalent to 'but I have only'.

3. Wetz. Remarks in Contribution to a Final Estimate of the Schlegel-Tieck Translation of Shakespeare. The credit which has been given to Tieck belongs really to Baudissin and to Dorothea Tieck, who translated respectively thirteen and six of the plays, while Tieck himself did little more than alter these translations here and there for the worse. The translation has been greatly overestimated by the Germans. Gildemeister has improved upon it with the use of more idiomatic and fluent German and greater faithfulness to character. Dingelstedt's rendering of the songs is much livelier. Revision can never convert the Schlegel-Tieck translation into a classic rendering. A new translation is therefore desirable, in which the best translators available shall co-operate.

Kroder. Studies in Shelley's Epipsychidion. A discussion of the following topics: The Genesis of the Poem; the Opening Lines; Traces of Platonism in the Poem; Personalalia; Poetic Technique. The writer's critical skill may be judged from his statement that the value of Epipsychidion as a poetic creation is recognized unanimously by critics and general public 'as above all praise'. 'The great conclusion of the poem', he says, 'appears to me a marvel which hitherto had been scarcely conceived, and which has never been equaled since—and all this whether we consider the fabulous beauty of its images . . . or the superhuman depth of understanding manifest in the poet's revelation of the constraining power of love'.

Koeppel. Tennysonia. I, Armageddon and Timbuctoo. In Hallam Tennyson's Memoir of the poet the latter poem is said to have been the result of revamping an earlier effort, The Battle of Armageddon. The writer believes that Timbuctoo bears traces of an acquaintance with an epic entitled Armageddon, by George Townsend, a protégé of Richard Cumberland's. II, Sir William Jones' translation of Moállakát and Locksley Hall. That the

Tennysons were once interested in the work of Sir William appears from notes in the *Poems by Two Brothers*. Koepfel points out certain cases of correspondence in diction between Locksley Hall and the translation of the *Moállakát*, and recalls the fact, which Tennyson is said once to have admitted, that the metre of Locksley Hall was suggested by the peculiar movement of Jones' transcription of the original into Roman letters.

The Reviews include a discussion by Fränkel and Glöde of five recent publications on Shakespeare, none of them especially significant. In a review of Cook's *Biblical Quotations in Old English Writers*, Förster proposes the theory that the West Saxon Gospels are based upon a Vulgate MS of the later West Saxon type, that is, a Vulgate founded upon a Roman basis, and incorporating numerous Irish readings.

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